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A SERIES OF PHOTOGRAPHS OF

OBJECTS OF ARCHÆOLOGICAL

INTEREST

FROM THE NATIONAL EXHIBITION OF WORKS

OF ART AT LEEDS, 1868.

TAKEN UNDER THE DIRECTION OF THE COUNCIL OF THE HUDDERSFIELD

ARCHÆOLOGICAL AND TOPOGRAPHICAL

ASSOCIATION.

WITH INTRODUCTORY REMARKS AND DESCRIPTIONS BY

WILLIAM CHAFFERS.

SUPERINTENDENT OF THE MUSEUM OF ART; AUTHOR OF "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," "HALL MARKS ON PLATE," ETC.

EDITED BY FAIRLESS BARBER,

HON. SEC. OF THE ASSOCIATION.



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1869.



EDITOR'S PREFACE.



HE Council of the Huddersfield Archæological and Topographical Association, under whose direction the following Photographs have been taken, do not claim for the series the merit of completeness, or put it forward as comprising the most striking and important objects in any of the various classes from which selection has been made. Each object, however, will, it is hoped, be found to possess

undoubted archæological interest, and the circumstance that the members of the Association, on their visit to the Museum of Ornamental Art, in the National Exhibition of Works of Art at Leeds last year, found them specially attractive, may be accepted as a sufficient reason for their appearance under one cover.

That a large and most complete series of illustrations of almost every branch and period of ornamental art, which might have been produced from the specimens assembled at Leeds, was not secured, is much to be regretted: such a work would have been a great undertaking, and have proved a lasting and most useful memorial of the Leeds Exhibition. It was, however, far beyond the power or purpose of the Council to undertake the direction of a work of that magnitude, and they believe they have exercised a wise discretion in limiting their labours to the present publication. For the success they have achieved, they have to thank the subscribers in all parts of the kingdom, whose response to a prospectus never publicly advertised has made the work possible, without loss to the President of the Association, at whose risk it has been throughout conducted.

The objects in each Plate, with the exception of Plate V., where the Exhibition numbers are clearly marked, are described successively in rows from left to right, commencing with that nearest the top at the left hand of the plate. This method will be found sufficiently clear, and it has been thought better to adopt it than to run any risk of spoiling the photographs by introducing numbers on the negatives.

For the introductory remarks and the descriptions of the several objects, the Council are indebted to Mr. William Chaffers, whose large experience, coupled with

his position as superintendent of the Museum, gives special value to the aid which he has thus gratuitously rendered. The great kindness also, amidst many engagements, in arranging the various objects for the photographers, is deserving of acknowledgment.

The Photographs have all been taken by the eminent photographers, Messrs. Cundall and Fleming, of 168, New Bond Street, London; and are themselves the best evidence of the care and skill bestowed in their production.

The Council have, lastly and chiefly, to acknowledge their great obligations to the exhibitors, who most freely allowed the precious treasures of their collections to be photographed and described for the benefit of others.



INTRODUCTORY REMARKS.



EFORE giving special descriptions of the several objects represented in the following photographs, it seems necessary to make a few general remarks which may render the descriptions more intelligible and useful; and in so doing it will be convenient to observe the order in which the Plates are arranged.

BRONZE CELTS.

The period, to which these interesting relics are usually referred, has been styled the "Bronze Age," in contradistinction to the "Stone Age" which preceded, and the "Iron Age" which followed it. These periods cannot be defined by any specific date, and appear to have varied in different parts of the world, and among different families of the human race; but, relatively, they may be taken to have occurred in the order thus described; the ruder implements of the "Stone Age" gradually, as the working of metal was developed, giving way to the more serviceable implements of Bronze, with which in early graves they are sometimes found associated.

By comparison with some of the flint and stone implements exhibited at Leeds, it was easy to see how closely the rudest specimens of Bronze Celt followed the shape of their Flint and Stone predecessors; and in Plates I. II. and III. the gradual improvements afterwards made, can readily be traced down to forms closely resembling those of some chisels of the present day. We have first the flat piece of metal beaten out to the required shape; then, the flanges are beaten up on each side of the stem, and subsequently the addition of the transverse projection known as the stopridge. These gradual improvements all entailed considerable labour and skill, and to save these, we next find moulds introduced; at first, probably, of clay, and subsequently of stone, elaborately worked with great care and precision. One of these stone moulds, carved so as to produce ornamentation, and also loops whereby the moulded Celt

could be more securely fastened to its handle, was exhibited at Leeds by the Kilkenny Archæological Association, and many such have been found in different parts of England. The discovery of two stone moulds of this kind, for long sword blades, at Hennick, near Chudleigh, Devon, is proof that they were used for that purpose also.

The varieties of Bronze Celt have been classified as follows:-

- 1. The simple flat Celt cuneiform or wedge-shaped.
- 2. The Palstave (a term adopted from the Scandinavian *Paalstab*), having flanges and stopridge, and one or two loops.
- 3. The socketed Celt, with a socket, into which the handle was inserted, and generally with a loop.

BRONZE WEAPONS.

These interesting objects have been assigned, by some, to the Romans, by others to the Phœnicians; and it will not be out of place here to advert to the opinions held by some distinguished antiquaries on this point, which when considered with facts bearing on the question, leave it scarcely doubtful that both these surmises are wrong.

Mr. Albert Way, F. S. A., says, "Whilst on the one hand it appears certain, that none of the weapons of bronze can be regarded as of Roman origin or type, still less, as I apprehend, has any conclusive evidence been adduced to connect them with the limited intercourse between some parts of Britain and the adventurous traders of the Mediterranean."

As regards their supposed Roman origin, Sir John Lubbock, Bart., F.R.S., F.S.A., remarks, "I believe this theory to be utterly untenable, and in addition to the facts already brought forward, there are two which by themselves are, I think, almost sufficient to disprove the hypothesis. First, the word *ferrum* was used as a synonym for a sword, which would scarcely have been the case had any other metal been used for the purpose. Secondly, the Romans never entered Denmark, and it is doubtful whether they ever landed in Ireland; yet, while 350 bronze swords have been found in Denmark, and a very large number in Ireland also, I have only been able to hear of a single bronze sword in Italy. The National Museums of Florence, Rome and Naples, do not appear to contain a single specimen of the typical bronze leaf-shaped swords, which are, comparatively speaking, so common in the North." (Archæological Journal, vol. xxiii. p. 191.)

In confirmation of the opinion that the blade of the Roman sword was made of iron, may be mentioned two exhibited at Leeds; one, brought by the writer from

Cologne, where it was discovered with undoubted Roman glass vessels and fragments of Roman pottery, is now in the possession of Mr. W. H. Forman, and is thus described in the Exhibition Catalogue: "No. 279, Roman sword; the handle of bronze in form of an eagle's head and neck, with iron blade. Found at Cologne." The other Roman sword, exhibited by Viscount Halifax, was found at Beckthorpe in 1861. This has the front of the scabbard of bronze, ornamented with engraved tracery, which appears to have been originally gilt; the back was probably of leather, long since perished; in the scabbard is the iron blade, very much corroded, and had it not become attached by corrosion to the bronze, it would, doubtless, have rusted The "sword of Tiberius" discovered at Mayence, bought from the Farrer Collection by the late Mr. Felix Slade, and by him presented to the British Museum, has an iron blade which has been preserved in its plated bronze ornamented scabbard. The Arms of the Homeric heroes were probably of bronze, like those of the Celts and ancient Britons, but the blade of the Roman sword was of iron, adapted from the short Hispanian sword, probably about the time of Scipio, when he encountered and vanquished Hannibal and the Carthaginians. It is thus referred to by Polybius, "Imperant gladium quem vocant Hispaniensem, habetque mucronem eximium et ictum utrimque vehementem, quoniam lamina ejus firma est et stabilis." Suidas also tells us that in the time of the war against Hannibal, the Romans adopted the Spanish sword, which had a short iron blade, and was more effective in hand to hand combat. Livy also alludes to it; "Hispano cingitur gladio ad propiorem habili pugnam." Diodorus Siculus informs us, that the Celtiberians or Spaniards were a warlike people, and equally formidable as cavalry and infantry, for when the horse had broken the enemy's ranks, they dismounted and fought on foot: he describes their military costume as consisting of a sagum or coarse woollen mantle; greaves made of hair, an iron helmet adorned with a red feather, a round buckler, and a broad two-edged sword of so fine a temper as to pierce through the enemy's armour. Cicero also uses the word ferro in the sense by war, sword in hand. Such is the sword we see represented in the Column of Trajan and other ancient monuments, namely, a simple, short, two-edged, iron sword, not more than two feet long, straight from the handle (which had neither cross-piece nor guard of any kind), to within about a third of its length, whence it gradually tapered to a sharp point. Steel (acies ferri) was also well known to the Romans, and there is little doubt their spear and lance heads were made of this In speaking of the Roman sword, M. P. Burty says, "Roman armour is more robust than that of the Greeks; the object had become the conquest of the world, and that iron sword which Scipio had made in Spain, for the use of his legion,

[&]quot; Chefs d'Œuvre of the Industrial Arts." Edited by W. Chaffers, London. Chapman and Hall, 1869.

was the principal cause of the defeat of our ancestors, who had only bronze swords to fight with. This Roman sword, which achieved every conquest it attempted, which snapped asunder the thread uniting principalities and powers, and diffused a Latin spirit through two thirds of Europe, neither the tomb, the hidden riches of the battle field, nor the beds of torrents, have preserved unto our day; we know it not, rust has devoured it." Another strong point of evidence against these bronze weapons being of Roman use, is the fact that coins have never been found with them.

But to return to the bronze weapons which are found in the North of Europe, especially in Scandinavia and Ireland, and not unfrequently in England; one peculiarity of these swords and daggers is the small size of the handles, an observation which also applies to the armillæ, &c., and to Oriental arms, which very few Europeans can grasp firmly, owing to the smallness of the handles.

CELTIC GOLD ORNAMENTS.

In Plate V. is represented a beautiful collection comprising the principal varieties of personal decoration used by the early inhabitants of these Islands. Various conjectures have been hazarded as to the use of this class of ornament. Sir William Betham's theory about ring-money, seems very wide of the mark, for the weights of different specimens never agree sufficiently to give a precise measure of value for the purposes of currency; and his further assertion that every unclosed ring of metal, whether of gold, silver, bronze, or iron, plain or ornamented, was a specimen of money, cannot be deemed worthy of acceptance. Vallancey, who had some absurd fancies, thought that these objects were fibulæ, and that the discs were passed through holes to fasten a cloak or loose garment; and this is a more likely theory than that they were ring-money. Some are of large size; one of these gold fibulæ in the Museum of Trinity College, Dublin, weighs thirty-three ounces. As they decrease in size, the discs or plates at the ends gradually become less until they altogether disappear.

Athough the more highly finished rings, before referred to, were doubtless personal ornaments, the plain penannular rings of small size may possibly have been ring-money, or used as a means of barter, a sat the present day in the East, links of a chain are adopted for the same purpose. Most of these enclosed rings are of solid gold, while some are of bronze plated or coated with gold.

A curious example of the dexterity of gold workers in those early times, occurs in one of the specimens, Plate V. figure 33, though it cannot be discerned in the photograph; namely, the use of transverse bars of different coloured gold, as though one had been alloyed with copper, the other with brass; these are placed alternately

from one end to the other. In Mr. Wild's valuable Catalogue of the Museum of the Royal Irish Academy, is given a representation of a ring of this class (No. 623), which is crossed by a number of dark coloured transverse bars, apparently alternate rings of gold and niello; but, on careful examination with a lens, the stripes are found to consist of shallow indentations filled with some dark material or black paste.

ORNAMENTED BUCKLES.

The beautiful buckle, represented in Plate XII. is an unusually perfect specimen of Mediæval Metal Work; it would be used in connection with a girdle, an article of dress worn by both sexes, and the following remarks will more fully explain its character.

The *Ceinture*, or girdle, was made of leather, or richly embroidered silk, sometimes also ornamented with medallions or escutcheons of gold. Girdles worn by men merely encirled the waist and had a short pendant beyond the buckle.

Those worn by women were more ornamental, and had a long pendant reaching nearly to the bottom of the dress, to which, later on, was attached the pomander.

A lady's *ceinture* would, therefore, consist of a flat piece of leather, embroidered silk, or other suitable material, to one end of which was attached the metal *buckle* with its component parts, the *passant* or *courroye*, i.e. the ring, fixed firmly to it; and the *hardiloun*, or tongue, moving on a hinge across. At the other extremity of the girdle was the ornamental metal *pendant*, provided with one or more holes called the *subiloun*, through which the tongue of the buckle passed, to fasten it round the waist. Sometimes a perforated piece of metal was placed transversely to the wide tissue of which the girdle was made, and called a *barre*, through which the tongue of the buckle passed. Thus Chaucer wrote:—

"Girt with a ceint of silk with barres small."

All the parts of a buckle are given in the Dictionary of Johannes de Garlandia, written in the 11th Century, sub voce Pluscularii. Also in the poem of Gautier de Bibelsworth of the 14th Century, where alluding to a woman's waist-belt, he wrote:—

"De la ceynture le *pendaunt* Passe par my le *mordaunt* Qeinsy doyt le *hardiloun* Passer par tru de *subiloun*."

ENAMELS.

Antique enamels may be divided into two sections, viz.: cloisonné and champlévé.

The cloisonné process is accomplished by fixing a series of thin cloisons, or partitions, edgewise, on to a flat metal plate, in patterns or subjects, the spaces between, being filled in with coloured enamels, and then vitrified by heat. There are two descriptions of cloisonné, one produced by the insertion of opaque enamel, on a bronze or copper ground, a process which has been known to the Chinese for many centuries; and the other, a much rarer variety, by the use of transparent enamel on gold ground separated by gold fillets.

The *champ-lévé* process is of a more durable character; it was effected by cutting out of a solid plate of metal cavities or spaces in various patterns, and filling them with coloured enamels; after vitrification, the surface was rubbed down even and polished.

The Egyptians were well acquainted with the use of enamel or melted glass, coloured with metallic oxides, although but few examples have been handed down to us. One, an Egyptian gold enamelled amulet, was exhibited at Leeds by Mr. W. H. Forman. It is of oval form, representing, in relief, a lion-headed deity crowned with the orb and asp, wearing a hood and a semi-circular breast-plate, with three rows of enamel: the inner being of plain dark lapis lazuli colour, the middle of gold bosses, filled in between with opaque white, and the outer row of gold triangles on a ground of dark blue enamel. This very interesting specimen differs essentially from both the cloisonné and champ-lévé enamels, being formed of a thin plate of gold, with repoussé design, backed with the usual Egyptian blue earthenware, or frit, of which the small deities are made. The enamels on the front are unmistakably vitrified, and by the aid of a magnifying glass, numerous globules of melted enamel, which have not become incorporated with the mass, may be distinctly seen on the surface. Roman Fibulæ and rings, ornamented with enamel, have been frequently discovered, and leave no doubt as to the knowledge that people possessed, not only of the champ-lévé, but also of the more exquisite cloisonné process; several examples may be seen in the Slade Collection, lately bequeathed to the British Museum.

These arts, therefore, although for a time discontinued, seem never to have been entirely lost from the Egpytian era.

As specimens of *cloisonné* enamel, may be mentioned two most interesting and exquisite pieces found in this country, both of the Saxon period, probably of the 7th

Century. The first is the "Alfred Jewel," now preserved in the Ashmolean Museum, Oxford. The other, a brooch found in the metropolis, may be seen in the Roach Smith Collection in the British Museum.

Others are preserved, the dates of which are approximately ascertained, viz:— The celebrated Iron Crown (symbolical of the Italian dominion,) which was offered to the Cathedral of Monza, by Theodolinda, Queen of the Lombards, who died in 625 A. D. The largest, however, and the most complicated, is the magnificent "Pala d'oro" of St. Mark's at Venice, the greater part of which was probably made at Constantinople, for the Doge Orseolo, at the end of the 10th Century.

MEDIÆVAL HORSE TRAPPINGS.

Great expense was lavished by the nobles of the Middle Ages on horse trappings, and many detailed accounts have been handed down to us in ancient inventories of their richness and beauty.

In those sumptuous cavalcades on the occasions of meetings of emperors and princes, the retinues of the respective sovereigns would outvie each other in the splendour of the accourrements, among which the stirrups came in for their share of costliness and elaborate ornamentation.

When we read of the Emperor of Germany in the 12th Century, dismounting in all humility to hold the stirrup of his Holiness the Pope, we may conceive it could have been no ordinary stirrup that was used on such an occasion; "Descendenti de equo strepam humiliter tenuit." (Epist. apud Martene, A. D. 1160.) It was not unusual for stirrups to be ornamented with niello, and set with precious stones, thus in A. D. 1250, we read,

"Et li estrier d'or noielé,
De rices pierres atourne."

D'Atis et de Prophelias.

A splendid set of horse trappings, which came from Spain, are described in the Kalendar of the Exchequer in the time of Richard II. 1384. The saddle, pectoral, bridle and stirrups, are valued at the sum, enormous at that time, of £1141 13s. 4d.; and the following is the entry referring to the golden stirrups, set with rubies, sapphires and pearls, and enamelled:—

"Deux estriers pois 18 lbs. dont abatuz les peres 111 unc., £248; un baleys quarrez en l'un estrier preisez a £200; un autre baleys en l'autre estrier preisez a £80;

iiij. plus petiz baleys £12; ij. gross saphirs en mesme l'estriers £20; viij. saphirs meindres £80. LXXVI meyndres perles en mesme l'estriers preisez a £12 135. 4d. Summa £682."

In 1399, when they were delivered out of the Treasury for the Coronation of Henry IV. they are described as "Deux sterapes tout d'or enaymellez," and set with stones as before related.

Also in the Comptes Royaux de France, in 1552, we read of "Une paire d'Estriefs dorés de fin or, gravez au burin et esmaillez de fin esmail, faicts à la genette."



PLATE I.

Ι.



PLAIN wrought bronze wedge-shaped Celt, similar in form to some flint implements.

- 2. A smaller wrought bronze Celt of the same kind.
- 3. A wrought bronze Celt, the sides of the stem slightly beaten up, showing the transition to the palstave.
- 4. A cast bronze Palstave with flanges and slight stopridge, the stem ornamented by the mould in which it was cast.
 - 5. A wrought bronze Celt without stopridge.
- 6. A wrought bronze Palstave, with very slight stopridge, engraved on the stem with short strokes by some sharp pointed instrument.

Nos. 1, 2, 3, 4, and 6, are the property of W. H. Forman, Esq.; No. 5 is the property of John Holmes, Esq.

(The order of the numbers is from left to right.)









PLATE II.

Ι.



VERY strong wrought bronze Celt or chisel, having in the centre of its length a strong flange, beaten up on each side, so as nearly to meet and grasp the handle.

- 2. A small wrought bronze Celt or chisel of the Palstave type with long stem most neatly made.
- 3. A broad-bladed wrought bronze Celt or chisel with deep stopridge of circular form.
- 4. A small flat-cast bronze socketed Celt, ornamented by the mould with a reticulated pattern.
- 5. A thin-bladed wrought bronze Palstave ornamented near the stem with three rows of raised annulets.
 - 6. A small wrought bronze Celt or chisel, similar in execution to No. 2.

All from the Collection of W. H. Forman, Esq.









PLATE III.

I.



ROUND-SOCKETED cast bronze Celt with side loop, ornamented in relief by the mould.

- 2. A cast bronze Celt with square socket and a side loop near the shoulder.
 - 3. A cast bronze Celt with round socket and a side loop.
- 4. A cast bronze Celt with round socket and a side loop, ornamented in relief.
 - 5. A cast bronze Palstave with circular stopridge and two side loops.
- 6. A beautifully cast bronze Celt or chisel, the socket round and the blade ornamented by panels formed by rows of lines in relief.
- 7. A splendid example of a cast bronze socketed Celt with two side loops; on the stem are four bands of four lines each, in relief, encircling the socket. The blade is surrounded by a zigzag ornament.

Nos. 1, 2, 3, 4, 6, 7, are from the Collection of W. H. Forman, Esq.; No 5 is the property of the Rev. Thomas Hugo.









PLATE IV.

Ι.



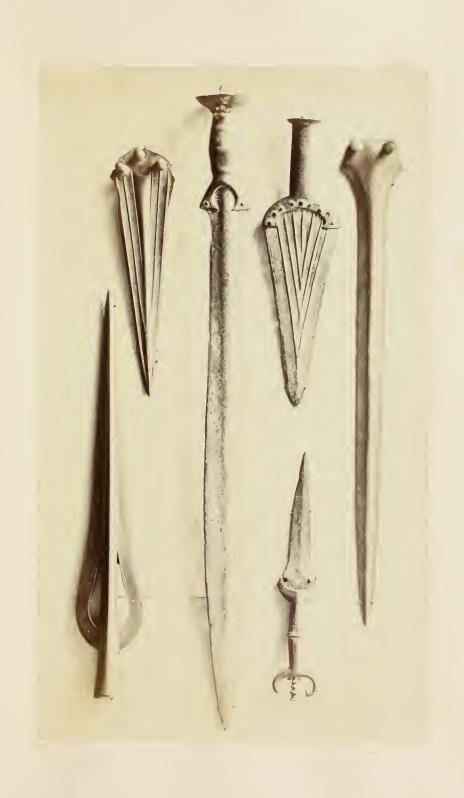
BROAD triangular dagger blade of cast bronze with central ridge decreasing in width towards the point, with three raised lines on each side of it; the three wrought bronze rivets by which it was fastened to the handle, are still in their places.

- 2. A perfect leaf-shaped two-edged sword, of cast bronze with sharp The handle is also of bronze still fastened to the blade by the original rivets; the pommel is cup-shaped, and on the grip are three raised lines at equal distances.
- 3. A perfect cast bronze dagger, with plain handle and a triangular blade ornamented by a short central raised line with three raised lines on either side, parallel to the edges; the nine small bronze rivets by which the handle is fastened are still in their places.
- 4. A sword blade of cast bronze, the edges straighter than in example No. 2, the rivets by which the handle was fastened are still in their places.
- 5. A beautifully made cast bronze spear-head with four edges, two of which, one on either side, are drawn up so as to form open loops: a fine line passes round the edges; the socket is round.
- 6. A small cast bronze dagger, the blade slightly leaf-shaped, on the grip of the handle a raised line; the pommel ornamented by two scrolls between which a bronze pin is fixed.

All the above are the property of W. H. Forman, Esq.











FLAT gold crescent-shaped ornament, called in Ireland a *mind*, considered to have been worn on the head as a sort of diadem or tiara. It is a thin plate of gold about an inch and a half across at its greatest width, decreasing gradually to the ends which terminate

in a triangular piece, twisted round at right angles to the band; these pieces when the diadem is placed on the head, bend round so as to rest on the top of the ear.

- 27. A gold torc-shaped Armilla formed of a single flat piece, twisted spirally with a plain hook at each end; found at Urquhart, Elgin, Scotland, with several others, under a large stone.
- 28. A plain gold Armilla with slightly enlarged and cupped ends; found at Reach, near Cambridge.
- 29 and 30. Two Fibulæ found near Belfast in 1850. They are of solid gold, the handle or connecting bow of each is decorated with longitudinal groovings worked with great precision, and at the ends are two thin flat discs, quite plain.
- 31 and 32. Two diminutive gold ornaments, one with blunt, the other with pointed ends; both are ornamented with longitudinal grooves. From Ireland.
- 33. A plain penannular gold Ring, made of successive pieces of gold, alternately of different colours. This specimen may have been ring-money; it weighs 16 dwt. 7 grains, and was found at Drogheda in 1853.
- 34. A small crescent-shaped penannular gold ring with pointed ends; it weighs 2 dwt. 10 grains, and was found at Tenbury, Worcestershire, in 1863.
 - 35. Two gold Armillæ, similar to No. 28.

All the above are half the size of the originals and from the Collection of John Evans, Esq.







PLATE VI.



CURIOUS and unique gold personal ornament which was probably intended to be worn on the side of the head, so as entirely to cover the ear, or it might be worn by placing the wire

over the upper part of, and behind the ear. It is a flat plate of gold of circular shape, cut through into a large scroll, the breadth of which gradually decreases towards the ends, which finish in flat coils of wire. The ornamentation on the surface consists of two lines, one on the inner edge, the other in the centre, between which are graved two rows of triangles, and on the apex of each triangle are from one to five dots, according to the width of the scroll, pressed in with a blunt point. The upper part of the ornament is finished with a corded pattern. The pyramidal designs resemble those of the Celtic *mind* represented in Plate 5, and the two are probably coeval, this being Etruscan work. It was found at Baiæ, and came out of the Campana Collection.

From the Collection of W. H. Forman, Esq.









PLATE VII.

I and 2.



utensils.

WO cast bronze utensils of oval form, slightly concave, with flat trefoil handles on the upper parts, ornamented in relief, with the peculiar scroll frequently met with on Celtic implements and

The bowl or concave part of one is quite plain, but there is a hole on the right side evidently for a special purpose, as others have been found with this perforation in exactly the same position; the other has two lines crossed at right angles. There is a sort of shoulder at the junction with the handle; they are not made from the same mould, and the pattern differs in many respects. The use of these utensils is at present unknown, but they are probably connected with some sacrificial ceremony.

They are usually found in pairs, one generally marked with a cross, the other with a round mark in the centre. These specimens were found in a British encampment at Penrhyn, Cardiganshire.

3. A fragment of a bronze ornament with the Celtic tripartite scroll, before referred to.

From the Ashmolean Museum.









PLATE VIII.

Ι.



SAXON or Frankish Fibula with bow front, a rectangular crosspiece at the top, and pierced border; the lower part is also pierced and elaborately ornamented in relief with scrolls and animals'

heads. This specimen is a copy in silver from the original at Copenhagen.

- 2. A plain bow-shaped Fibula, the pin coiled round a cross wire at the top to form a spring, apparently of Roman work.
- 3. A small gilt bronze Fibula, bowed centre, semicircular top, with five projecting bosses; the lower part is lozenge-shaped, terminating in an animal's head.
- 4. An Anglo-Saxon gold Fibula, with semicircular top and seven projecting bosses; the whole surface is ornamented with gold *cloisons* or partitions arranged in patterns, and set with flat garnets. Of the sixth century.

Nos. 1, 2 and 3 are from the Collection of John Evans, Esq.; No. 4 is from the Collection of W. H. Forman, Esq.









PLATE IX.



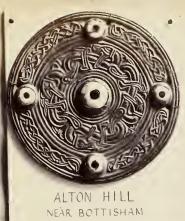
CIRCULAR Anglo-Saxon Fibula of bronze gilt, set with five round pieces of mother-of-pearl orother shell, one in the centre, the other four at equal distances on the border, there is a small garnet in the middle of each, the whole is ornamented with raised and interlaced Zoomorphic scrolls. Found at Alton Hill, near Bottisham. Cambridge, 1860.

- 2. A beautiful Anglo-Saxon gold Pendant in form of a cross, with loop at the top for suspension; the surface is covered with small garnets set between cloisons or fillets of gold arranged in angular patterns. This exquisite specimen of goldsmith's work of the 6th century was discovered at Stanton, near Ixworth.
- 3. An Anglo-Saxon gold Buckle and Pendant, set with a quadrangular imitation garnet in an embossed frame, with four larger bosses at the extremity which is rounded. Found at Tostock, Suffolk.
- 4. An Anglo-Saxon Buckle of bronze, plated with silver, and having a gilt quadrangular pendant set with a garnet surrounded by scrolls. Found at Fairford, in 1866.

The above are half the size of the originals, and are all from the Collection of John Evans, Esq.











TOUND WITH GOLD HAVEA AT STANTON
Nº IXWORTH
JWARREN





FAIRFORD 1806



PLATE X.

I.



CIRCULAR, cup-shaped, gilt Fibula of Anglo-Saxon workmanship with a star ornament in relief upon it: the object beneath is a bronze ring found with it at Chavenage, in Gloucestershire.

- 2, 3, and 4. Three bronze Fibulæ found at Hallstatt in Denmark; they are formed of double coils of bronze wire, which at the point where the coils divide has a double twist; on the centre of each coil is a small boss. These objects are evidently of an early period, and probably coeval with the Celtic ornaments represented in Plate V. Similar objects are represented in Worsaae's Catalogue of the Copenhagen Museum.
- 5. A beautifully fashioned Anglo-Saxon Spur of bronze, the extremities formed into horses' heads, into the open mouths of which the leather straps were fastened by stitches through the nostrils.
- 6. An Anglo-Saxon Clasp or Hook of iron, damascened with gold in minute zigzags, terminating in a lion's head.

The above are half the size of the originals, and are all from the Collection of John Evans, Esq.







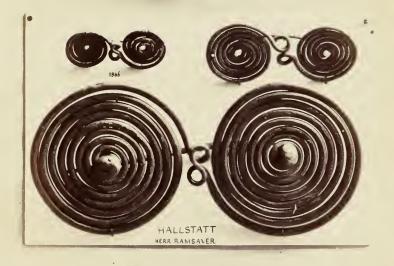








PLATE XI.

Ι.



BRONZE sacrificial Axe, cast in the form of a bull bound for sacrifice; it has a socket, into which a short handle has been inserted. A similar axe, with the bone handle still in the socket, was also exhibited at Leeds.*

2. A Merovingian bronze Buckle and Pendant, being the mounts of a waist belt or girdle, complete. The detached quadrangular piece at the top, and the corresponding portion beneath, affixed to the buckle, are double folds of metal which received the ends of the girdle, to which they were secured by rivets at the corners. It is elaborately ornamented with scrolls and angular patterns in high relief, among which may be distinguished the Greek fret or key pattern; the ends are chased to imitate fringe; the crosspiece to which the two tongues are attached, as well as the pins, terminate in animals' heads. The whole have originally been gilt, but they are now covered with a light green patina. The two rings were firmly secured to the belt by rivets, and, instead of passing the end of the belt itself through the loop (as in ordinary cases), the rings alone were placed on the tongues, and the long end hung down beneath the buckle, leaving the whole of the ornament visible. Found in a tumulus near Cologne.

Both the above are from the Collection of W. H. Forman, Esq.

* The symbol introduced on the blade of this axe, under the body of the bull, occurs on a stone tablet found near Tanner Row, in York, A.D. 1770, and now preserved in the York Museum, bearing the following inscription:

DEO SANCTO
S E R A P I
TEMPLVM'A'SO
L O F E C I T
CL'HIERONY
MIANVS LEG
LEG'VI'VIC







PLATE XII.

N antique Egyptian funereal Tablet of hone stone, the field cut out in patterns, and filled in with opaque-coloured stones. The subject depicted is the passage of a soul into Hades in a ship conducted by two genii; on the deck are two large oval spaces which originally contained scarabæi of lapis lazuli, above are emblems and hieroglyphics. At first sight this plaque has the appearance of champ-lévé enamel, but on close examination it is evident that in all the spaces, pieces of stone were inserted with a cement of the same colour.

From the Collection of W. H. Forman, Esq.









PLATE XIII.



VERY elegant Roman bronze Amphora of champ-lévé enamel, in patterns of birds, scrolls, vine leaves, and grapes, filled in with opaque-coloured enamels, many of which (except the red and green) are decayed. This rare example is of the same general character and of the same period as the well known Romano-British vase found on the Bartlow Hills, in Essex, which is enamelled throughout in

green, red, and blue, with foliage, tendrils, and bands. From the simplicity of the forms, and the chasteness of ornamentation, it is easy to recognize in both examples the work of Gaulish enamellers. This was used as a drinking cup; the Bartlow vessel for carrying wine, being provided with a moveable handle over the mouth, could be moved without spilling the contents.

From the Collection of W. H. Forman, Esq.









PLATE XIV.



SILVER gilt cover of a Navicula, or possibly of a nautilus cup, the surface covered with *champ lévé* and *cloisonné* enamels of the end of the 13th or beginning of the 14th century. It is of a horse

shoe form, with a semi-elliptical opening at the top; towards the centre is a large hexagonal boss or knob, bearing the shields of France and Navarre in champ lévé enamel; from this boss radiate four bands of cloisonné enamel, widening towards the outer edge; the pattern, which is the same in each, consists of a central stem of opaque red, with small trefoils of yellow, blue, and white enamel branching from it, on a rich translucent ground of emerald green. The extreme delicacy of the gold cloisons or partitions is remarkable: the compartments between are of champ lévé enamel, diapered with squares and lozenges of the arms of Champagne, Nesle, and Flanders. The whole is bordered with a pearled ornament. The reverse is gilt, with a series of studs or rivets by which the enamels are fixed, and in the centre is an escutcheon of arms. It is a remarkable example of the skill of the goldsmith in the 13th century.

From All Souls College, Oxford.









PLATE XV.

NE of a pair of Stirrups of the end of the 15th or commencement of the 16th century, of most elaborate workmanship. It is of iron, thickly plated with silver, parcel gilt; the sides are semi-circular,

connected at the top by a bar on which is a loop, and at the bottom by a flat piece for the foot of the rider; on each side are inserted two plaques of silver of triangular shape, fastened by silver rivets, and ornamented with niello of the highest style of art, in scrolls and arabesques, all the plaques differing in pattern; these are separated by a central band and wide border, with exquisite translucent *cloisonné* enamels on gold, divided into compartments, in which are repeated the device of a true lover's knot, between crests of two white feathers tied together; the ground is filled in with stems and small quatrefoils in opaque white on translucent enamel. On the inside, the ornaments are engraved or pounced with the Gothic capital M, a fleur-de-lis, and feathers in gold on silver.

We may hazard a conjecture that these stirrups belonged to one of the Medici family, and from the device of the feathers and the fleur-de-lis that they actually were used by Lorenzo *il Magnifico*. They are in extraordinary preservation, and their form agrees with representations in MSS. of the time. Milanese work.

From the Collection of W. H. Forman, Esq.









PLATE XVI.



SERIES of small Greek terra cotta Figures beautifully modelled and gilt.

These specimens are in a grand style of art, and although merely fragments, are studies for any artist.

What can be finer than the reclining male figure in the centre, holding in his left hand a patera, and in his right a rhyton or drinking horn, his elbow resting on a cushion?

The group on the left represents Venus seated at her toilet, placing a veil over her head; by her side she places the speculum or mirror, while a now headless Cupid is retiring, carrying away the calathus or wicker basket. The group on the right is a seated female figure holding a casket, probably feeding a bird which is before her, on a bowl which rests on a low fluted column. Among the rest is a female head, a panther, three griffins, one attacking a bull, &c.

These fragments formed part of a large composition in relief, for a hole may be perceived in each by which it was fastened to a plaque or flat background. They were discovered loose in a sarcophagus, and placed together in the case as seen in the photograph.

The above are about a third of the size of the originals, which are from the Collection of W. H. Forman, Esq.















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